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To-day even the most enthusiastic advocates of the direct method demand that the teacher have a thorough training in the rudiments of phonetics and that the pupil be given a careful inductive drill in grammatical forms.

For present conditions I have found a compromise method most satisfactory. I do not hesitate to explain in English grammatical difficulties, I do not believe that it does the student any serious harm to thoroughly learn his paradigms; but at the same time I do try to employ the inductive features of the direct method, I do believe in, and employ, to a large extent, German conversation in class, and make use of pictures and other "*Realien*" to make the subject more vivid. This compromise method I will now describe in more detail in the second half of this article.

(To be continued.)

"Getting the Sense."

By **Margaret S. Scott**, Boston.

One of the great dangers in advanced work in German is, it seems to me, the danger of a pupil's being satisfied with "getting the sense" of a passage.

To the average student of German in an American private school, the goal of its study, for the sake of which ultimate end he is willing to make some mental effort during the first years devoted to the study of the language, is the reading of the written language with ease and enjoyment. (I have used the words "mental effort" in spite of those advocates of the exclusive use of the "natural method," who may take exception to the term, for I cannot think that it will ever become truly natural for an American child in an American school, be he ever so alert and the teacher ever so competent, to say, for example, "*Ich habe mir einen neuen Anzug anfertigen lassen müssen*," without a certain amount of labor and vigorous application of mind.) Very few children intend to pour over tomes on Goethe's Philosophy, less wish to spend hours in later life, translating weary English into idiomatic German. Now and then one wishes to be able to "speak the language, when I go abroad." Even if this were not the case oral use of the language is desirable, because it adds interest, and because one cannot be master of a foreign tongue without the power to express his own ideas in that tongue without the medium of his own "*Muttersprache*." But, after all, pleasurable reading is the most universally desired end. And so the pupil finds himself some day able to read a German novel or drama, which, while presenting a picture

different from any which life has shown him, appeals to him, as heretofore have only English books. "A work of Art is a corner of nature seen through a temperament," said Zola. Now another kind of temperament has seen a different sort of life, and the reflection in literature is a new one. This very fact adds charm to the phases of existence that are opened up before a pupil's consciousness in a foreign book. But when he has learned to read easily, when this power has come, to see life from a different point through a new medium, with the growth of a certain amount of "Sprachgefühl" and enthusiasm, comes a danger to rapid further progress in the mastery of the language. It is the danger of being satisfied with "getting the sense."

As long as two or three pages were studied carefully for a lesson, each word was essential and, in preparing them for either translation or a basis of conversation, the pupil was constantly increasing his vocabulary. But when it came to reading twenty pages a day, the value of each new word became less apparent, and the pupil slipped into the careless way of passing lightly over a passage, the meaning of which as a whole was evident.

Often this difficulty arises, too, among pupils who have never learned the language systematically, who learned from their German governess to chatter quite glibly, and then grew up with the assurance that they could "talk German almost as well as English." Then the governess left and with her went adjective endings, genders and often even "order." The "Sprachgefühl," quietly instilled through the natural process of learning as a child, was fading and there were no rules to fall back upon, no logical understanding of the formation of the language, on which to base a conclusion when the trained ear failed. The reading which an ambitious mother prescribed was often desultory, superficial and ineffective.

Then the pupil wishes to take "Advanced German." To make such pupils see the necessity of knowing what each word means is a task, indeed. If the class is conducted on the basis of conversation, with discussion of the contents of the lesson, it is often easy for a pupil to avoid the use of such words as he has not seen fit to hunt out in a dictionary. I once read *Iphigenie* with a pupil of this sort. She was appreciative and at times grew very enthusiastic on reading some of the most inspiring passages, but when we took up the play line for line, she was quite at a loss to grasp the real significance of the lines, and was convinced that there was a hidden meaning which it required supernatural insight to discover. The beauty of the sound of the language had appealed to her, and snatching a word here and there, she had thought to "get the sense," little realizing that she was reading a splendid psychological interpretation of the battle of a great soul clothed with the grace of a Greek priestess.

A habit of reading in this fashion, not chocked, grows, and much that is read has, after all, very little value. It must be stopped at all risks, lessons can be shortened while the new habit is being formed, the habit of thoroughness. This course of procedure does not necessarily destroy the literary beauty of a work of art, but may enhance it in the eyes of the pupil and lead to a deeper appreciation of its significance. The teacher should, as a safeguard, pick out the presumably new words, and ask carefully prepared specific questions, containing them or requiring them in an answer. Questions must not be too general. Here, too, the indispensability of translation, even at such an advanced stage in the study of the language, becomes apparent. Not indeed the monotonous translation of page after page of German, but the frequent translation into idiomatic English of difficult passages. Here and there the etymology of a word can be pointed out, the teaching of Grimm's law demonstrated and the force of such expressive words as, for example, "verspielen" shown. This course, begun in the earlier years, can be worked out more carefully in the later years of school work, as the "Sprachgefühl" grows.

While thus constantly assuring himself of the daily progress and growing command of the instruments of the language — words — the teacher can spend a large portion of his attention and time on written and oral resumés of the contents of the books studied, the life of the author and his importance in the world of art, and discussions of the literary, historical and cultural value of the work.

The aims of the teacher should be toward accuracy and thoroughness and the power to think clearly and logically without a sacrifice of the power to appreciate what is beautiful and great, judgment in distinguishing it from what is commonplace. This is eminently possible in the study of German. If the aim were merely to "get the sense," why not study the translations into our own language? Why waste time over the original work in any foreign tongue?

Eugen Kühnemann, der erste Karl Schurz-Professor an der Universität von Wisconsin. Die Entstehung der Karl Schurz-Professur an der Staatsuniversität von Wisconsin dürfte bei unseren Lesern als bekannt vorausgesetzt werden. Sie sollte ein würdiges Denkmal sein, das Karl Schurz von seinen Freunden und Verehrern aus dem Staate, in dem er seine ehrenvolle Laufbahn begonnen hatte, gesetzt wurde. Nachdem im März des Jahres 1911 der für die Aufrechterhaltung der Professur nötige Fonds der Universität übergeben worden war, wurde sie im Herbst vorigen Jahres zum erstenmale besetzt; und zwar war Herr Professor Eugen Kühnemann von der Universität Breslau vom preussischen Kultusministerium dafür auserlesen worden.